

# Flanagan's Running Club – Issue 45

## Introduction

The first rule of Flanagan's Running Club is everyone should be telling everyone they know about Flanagan's Running Club! After all, sharing is caring. Details of how to sign up is in the epilogue.

There is no need to panic, there is no actual running involved, it is not a running club in that sense. The title is made up from extending the title of my favourite book – Flanagan's Run by Tom McNab.

So, sit back, grab a cup of coffee (or beer or wine or whatever), and enjoy the read.

## On This Day – 12<sup>th</sup> March

1912 – The Girl Guides (later renamed the Girl Scouts of the USA) are founded in the United States.

1913 – The future capital of Australia is officially named Canberra.

1918 – Moscow becomes the capital of Russia again after Saint Petersburg held this status for most of the period since 1713.

1989 – Sir Tim Berners-Lee submits his proposal to CERN for an information management system, which subsequently develops into the world wide web.

2003 – The World Health Organization officially release a global warning of outbreaks of Severe acute respiratory syndrome (SARS).

Aztec New Year

World Day Against Cyber Censorship

## Thinker, Failure, Solider, Jailer. An Anthology of Great Lives in 365 Days

**The Lord Menuhin**, b. 1916, d. 1999.

The Lord Menuhin, better known as Yehudi Menuhin, who died aged eighty-two, stood out among the great violin virtuosi of the twentieth century; his name was synonymous with his instrument, even to people who had never entered a concert hall.

By courageously playing a concerto with the Berlin Philharmonic conducted by Wilhelm Furtwangler in 1947, he enraged his Jewish brethren in America and elsewhere who could not forgive Furtwangler for his Nazi associations. Ironically, Menuhin, with Benjamin Britten as his accompanist, had in July 1945 toured the death camps, including Belsen, playing to the survivors two or three times a day for ten days.

Menuhin has been described as 'the greatest artist' on the violin, a subtle distinction from 'the greatest violinist'. He never attained the merciless technical perfection of Heifetz, not the consistently sustained warmth and strength of tone of his friend David Oistrakh. Infallible command of technique eluded him for most of his adult career.

For a spell of several years after the Second World War, he suffered from severe hypertension in his bowing arm. His intonation and rhythm were uncertain, and his tone became frail. But he largely overcame this condition through his practice of yoga; and even on bad days there would be phrases and paragraphs in his performance when the whole interpretation – of the Beethoven and Elgar slow movements especially – had an incomparable, almost spiritual, grace. At such times Menuhin was without peer in his ability to see, hear and play beyond the notes. That was the artistry.

Yehudi Menuhin was born in New York on the 22<sup>nd</sup> of April 1916, the son of a Russian-Jewish parents who originally transliterated their name as Mnuchin, a guide to its correct pronunciation.

For his fourth birthday Yehudi asked for a violin. His formal debut, aged seven, was on 29 February 1924, at the Oakland Auditorium, where he played de Beriot's 'Scene de Ballet'. A year later he played Lalo's 'Symphonie Espagnole' with the San Francisco orchestra.

In 1926 the Menuhins went to Europe, where Yehudi played in Brussels. Having conceived a longing to study with the Romanian violinist George Enescu, whom he had heard in San Francisco, Yehudi then went to Paris to become his pupil, and lifelong friend – 'the Absolute by which I judge others', he wrote 'What I learned from him was the note transformed into vital message, the phrase given shape and meaning'.

Yehudi Menuhin's European debut took place in Paris, in a concert with the Lamoureux Orchestra conducted by Paul Paray, on 6 February 1927.

On the family's return to America, Menuhin was invited by Walter Damrosch to play at Carnegie Hall with the New York Symphony Orchestra under Fritz Busch, who, when told the ten-year-old prodigy was to play Beethoven's concerto, exclaimed: 'One doesn't hire Jackie Coogan [a child film star of the day] to play Hamlet'. But after a run through he said to Menuhin: 'You can play anything with me, anytime, anywhere'.

In Europe, Menuhin continued his studies with Adolf Busch, brother of Fritz, on Enescu's recommendation. He first appeared in Berlin on 12 April 1929, when he played concertos by Bach, Beethoven and Brahms conducted by Bruno Walter.

Such was Menuhin's fame by then that the police had to be called to control the crowds in the audience was Alfred Einstein, who hugged the boy afterwards and said: 'Now I know there is a God in heaven'. His London debut, with the LSO conducted by Fritz Busch, followed on 4 November 1929.

Menuhin had begun to make records in 1928. What is still perhaps his most famous recording was made in London at the HMV studios in Abbey Road on 14-15 July 1932, when he played Elgar's concerto with the composer conducting. Elgar, then seventy-five, described the sixteen-year-old soloist as 'the most wonderful artist I have ever heard'.

Returning to New York, Menuhin found its music dominated by Toscanini, with whom he played on many occasions – although he much preferred, as he admitted later, to work with Bruno Walter. Menuhin toured America during this period and in 1935 completed his first world tour, performing in seventy-three cities in thirteen countries.

After America entered the war, Menuhin gave more than 500 recitals for Allied troops and relief bodies. Playing to pleas audiences who might never before have attended a concert took him out of his shell and in 1944, after the liberation of Paris, he was the first artist to play in the Paris Opera; he began his sonata recital with 'La Marseillaise'. In November 1945 he visited Moscow for the first time, where David Oistrakh greeted him as he stepped off the aeroplane.

In the years after the war, Menuhin gradually diversified his activities. In 1956 he established the Gstaad Festival in Switzerland, where in 1957 he made his conducting debut. He had enjoyed playing at the early Aldeburgh festivals, and Britten and Pears suggested Gstaad to him and gave two recitals in the first year.

But perhaps his most important venture was when in 1963 he founded his own school for musically gifted children. This opened in London, but in 1964 moved to Stoke D'Abernon, Surrey.

In 1965 he was appointed honorary KBE. Twenty years later he became a British citizen and so was entitled to use the prefix 'Sir'. He was appointed a member of the Order of Merit in 1987, providing another link for him with Elgar, who had been the first musical OM.

Fortunately, Menuhin leaves a large number of recordings. Once, on board an ocean liner, he heard Beethoven's concerto played as he would love to have played it – only to discover that it was his own recording made with Furtwangler in 1947.

## **Births**

1954 – Anish Kapoor

1963 – Ian Holloway

## **Deaths**

2015 – Terry Pratchett

## **#vss365**

A short story in 280 characters or less, based on a prompt word on Twitter.

Now that she'd used her power and killed with a word, they would stop at nothing to kill her. If she didn't get out of the kingdom soon the problem would become #insurmountable.

No one would give her passage on a ship knowingly; she would need to stowaway on one to escape.

#vss365

## Joke

A store manager Bob stopped by a small manufacturing plant he spotted during his last trip through a part of the countryside in the hopes of gaining another client in the area. However, little did Bob know that the plant manager was going to be a tough customer to please. With a broad smile and a reassuring tone, Bob handed the plant manager a beautiful box of cigars as a gift, but the man barely gave it a sideways glance before he said, "No cigars for me, thank you. I smoked one once, and it was horrible." Bob is nothing if not prepared, so he offered to take the plant manager out for a few beers, but again the suggestion missed the mark. "No alcohol for me, thank you. I drank it once and it was horrible." Not ready to give up just yet, Bob got a bright idea as he looked out the window and saw people playing golf. "That's quite alright," he told the plant manager. "How about you come and play a round of golf at my club as my personal guest?" However, for the third time, Bob's luck struck out, as the plant manager replied, "No golf for me, thank you. I played the sport once, and it was horrible." The plant manager had barely finished his sentence when a young man joined them at the table. "Let me introduce my son, Jason," the plant manager said. Surprised, Bob gave the young man a quick once over before he replied, "Let me guess, he is an only child?"

## Drabble

A drabble is a complete story that is exactly one hundred words long.

### Death Comes To Call

The lights flickered. The cats both woke as if scalded and they fled from the room. The dog's hackles rose, and he growled at the door. The temperature in the room dropped and it was possible to see the dog's breath float into the room as he continued to growl.

Then the lights flickered for a second time and I got up to leave the room, feeling lighter than I ever had before. I found myself joining hands with Death as I did so.

The dog stopped growling and I turned to see him licking my body's cold dead hand.

## Random Items

### Facts

A full seven percent of the entire Irish barley crop goes to the production of Guinness beer.

Alfred Hitchcock didn't have a belly button. It was eliminated when he was sewn up after surgery.

Donald Duck's middle name is Fauntleroy.

### Thoughts

If life begins at 40, why bother with the other 39 years?

Why do soft foods get hard when they go stale, yet hard foods soften?

Broccoli - Why?

### Never Eat Shredded Wheat

Weird Ways to Remember Things.

**When it comes to mathematics, and arithmetic in particular, one of the best-known mnemonics is BODMAS.**

This is a reminder of the order in which you should carry out operations when working out a sum.

You might want to use a sentence such as  
Bring Only Dead Men After Six

To remember this, but it's probably easier just to remember the word itself. It stands for Brackets, Orders, Division, Multiplication, Addition, Subtraction.

## **Savoir Faire**

1,000+ Foreign Words and Phrases You Should Know to Sound Smart

**Debacle** \ de-bah-kul \ (French)

A complete disaster caused by failure. A catastrophic mistake.

## **Strumpshaw, Tincton & Giggleswick's Marvellous Map of Great British Place Names**

Entries from the map of rude and odd place names of Great Britain.

### **Twatt**

Not signposted from every direction, Twatt can surprise you...but it's well worth the visit when you get there. Most impressive about this hamlet on the main Orkney island of Mainland (other than its name) is the church, which is called Twatt church and is a wondrous thing. The name Twatt is derived from the Norse for 'forest clearing' or 'parcel of land', but people tend to overlook that when they're standing here, gurning into their phones.

## **Brewers Britain & Ireland**

The history, culture, folklore, and etymology of 7,500 places in these islands.

### **Chatteris**

Probably 'Ceatta's raised strip or ridge', Old English male personal name Ceatta + ric 'raised strip or ridge'; alternatively, the first element may represent Old Celtic 'wood'.

A small town in the midst of the Fens in Cambridgeshire, about 18 miles north of Cambridge. At 26 feet above sea level it is the highest point in the Fens. It is a regional venue for amateur boxing events.

If anyone has any place names they'd like to see, then let me know and if they're in the book I'll put them in.

## **Flash Fiction**

Something between the 100-word shortness of a Drabble, and the short story, these are works of fiction somewhere between five hundred and seven hundred words.

### **Vladimir**

Back by popular demand? You had to be fucking joking. The last thing anyone wanted was for Vladimir to raise his unsightly, ugly, pock-filled face again. How on Earth the sneaky fucking Russian had managed to escape from his concrete overcoat to be sitting here drinking vodka with vodka chasers, no one knew. Houdini would have been pleased of a trick like that, he had been submerged up to his neck in one point four metric tonnes of concrete, with handcuffs on, and left there until the concrete had set; then he had been driven to Lake Baikal shipped out and dropped in the middle of it. There was no good reason anywhere in the universe why he should be sitting in the bar front of them, large as life and happy as Larry.

A former KGB cancer, Vladimir had earned his dunking in Lake Baikal by shagging the wife of his boss, which he might have got away with it, if she hadn't have gone mental when she found him in bed with her sixteen-year-old daughter. When they had been sent to get him, he had taken six of them out, before he was finally restrained with the use of a stun gun, a plastic bag, and some masking tape. Even when brought before his boss, he was unrepentant.

When asked by the boss, "Do you know who I am?" Vladimir had calmly responded, "Yes, you silly fat bastard." When being put in his overcoat, I did suggest to the boss that I thought he was being too lenient with him, only to be told, "Thinking can get you into a lot of trouble, you shouldn't do so much of it."

Six months later, here I am sat in a bar in Stepney, looking, probably in horror, at the sight of Vladimir drinking vodka as if it were going on prohibition in the next two minutes. I know that he recognises me, and the only possible reason for him being here is for my execution. I feel my bladder let go, and praise the lord that I'm wearing incontinence pants, although the sensation caused by this is not the best. On legs that are more like jelly than bone, I make it to the phone, and desperately ring the boss. A quick clarification of the situation to the boss, was met with a somewhat cooler response than I had been hoping for. He was sorting out to send Mad Dog Wilhelm and Ivan the Gun round.

I looked round and Vladimir had disappeared. I waited half an hour, somewhat uneasily for the boys to turn up, and only when they hadn't by that stage did I venture outside. Big mistake, two point two seconds of sunlight was all I saw, before I had what appeared to be a tea cosy over my head and felt myself being bundled into the back of some kind of van.

"Dmitri, you silly bastard, how good it is to see you again; it's always good to know that you really can never underestimate the predictability of stupidity. Not only do I have you, but I know there will be no help. My former, and your current boss has shit himself, and gone into hiding in his not-so-secret dacha in Siberia. His boys are missing in action, and the boss man doesn't even know it. Ivan the Gun shot himself, rather than let himself be taken by us, and Mad Dog Wilhelm is claiming insanity so that he can hide in a lunatic asylum, not the smartest of plans, as it will end up being his final resting place. Did you know that I've bought a pig farm? Let me tell you, pigs are great for disposing of unwanted garbage, such as you, they can go through bones like Butter. But you're not going to meet such a pleasant end."

I didn't hear the rest of Vladimir's spiel, as I had forced myself to pass out. However, Vladimir did not take this very well, and had beaten seven bells of shit out of me before I came round again. He took the tea cosy off my head and I saw him close up, but my hearing hadn't quite returned, and being me, I spoke without thinking. "Are you using dog shit for toothpaste?" It was the last thing I remembered saying, and all I could think of as consciousness slipped away for the last time why just how did Vladimir get out of that concrete, as I felt sure it was a skill I would need quite soon.

## Leicestershire

### History

#### **John Ellis**

John Ellis was born near Leicester in 1789 to Joseph and Rebekah Ellis who were both members of the Society of Friends. The family-owned property and land in Beaumont Leys, and John later bought Belgrave Hall in Leicester in 1845. Ellis was a successful farmer at Beaumont Leys, and had extensive business interests in the Leicester area, dealing in coal, lime, and corn.

Ellis was a Quaker and a noted liberal reformer and an accomplished businessman. He was Chairman of the Midland Railway from 1849 to 1858 and a Member of Parliament for Leicester between 1848 and 1852. A compassionate man, despite occasional irascibility, Ellis was actively involved in the anti-slavery movement; and he gave important evidence before a select committee of the House of Commons on agricultural distress in 1836. As a Quaker he was involved with the 1840 World's Anti-Slavery Convention in London and was included in the painting of the same name that is now in the National Portrait Gallery in London.

He was involved with the first railway to be established in Leicestershire - the Leicester & Swannington Railway and was in the planning stage even before the Liverpool - Manchester line had started running. In 1829 he joined forces with William Stenson, a Leicestershire mining engineer, to promote a railway to link the undeveloped coalfield around Swannington and Whitwick in north-west Leicestershire with the county town.

It was planned with his son Robert along with the help of George and Robert Stephenson, at a meeting in February 1829. The required Act of Parliament was passed on 29th of May 1830 and work on the line was started in the October of the same year, primarily to bring coal from the collieries of North West Leicestershire. It was only the fifth such line to be authorised. The Leicester and Swannington Railway Company purchased a locomotive engine, the Comet, which was the first to run south of Manchester when the line opened in 1833.

In 1842, he served also as the director of the Midland Counties Railway and was the major instigator in its amalgamation into the Midland Railway, along with the Leicester & Swannington Railway, becoming its chairman from 1849 to 1858. He was also a director of the London & Birmingham, Birmingham & Gloucester, and Dunstable Railways, and later of the Manchester & Buxton and London & Northwestern Railways.

Ellis ran his family's 400-acre farm and orchard until 1846, owned a coal and lime merchandising company, and started a worsted spinning company, Whitmore & Ellis. He was also a partner and agent in two collieries. In 1858 he served as

director of Pare's Leicester Banking Company as well as chairman of the Leicester Savings Bank. In public service, Ellis served as a Leicester town councillor in 1837 and a Leicester Alderman in 1838 prior to becoming an MP for Leicester from 1848-1852 as a Radical party member. He also became a county magistrate.

In 1845, John Ellis encountered Edward Sturge and Joseph Gibbons while they were travelling to a meeting regarding the sale of the Birmingham and Gloucester Railway to the Great Western Railway. Ellis saw an opportunity and offered that his company would purchase the Gloucester companies with 6% on their capital of £1.8 million if discussions with the GWR were inconclusive. The GWR declined to increase their offer, and the Gloucester companies turned back to Ellis.

This transformed the midland from a purely provincial line into a national railway, linking the manufacturing districts with their markets, and with trunk routes running north to south, and west to north. Ellis laid the groundwork for the acquisition of a London terminal (St Pancras) before his retirement, and more than anyone else was responsible for the transformation of a near-bankrupt provincial line into a prosperous and vigorous 'premier line'.

John Ellis died in 1862 after a prolonged illness in which cystitis was a leading symptom, at Belgrave Hall and was survived by a son (Edward Shipley Ellis, who was Mayor of Leicester in 1860) from his first marriage to Martha Shipley (who died in 1817 giving birth to Edward, having only married John the year before), and by his second wife Priscilla Evans who he married in 1820, and their three sons and seven daughters.

His seven daughters continued to live at Belgrave Hall until 1923. All of whom were socially active in Leicester, supporting various charities and societies, and being leading lights in the local suffragette movement. He left land and property valuing over £40,000 at the time.

Ellis Meadows (rededicated in 2016), a 20-acre park and nature reserve were created within the grounds of the former John Ellis School (which was closed in 1999 and demolished), in Belgrave were named for him; as was Ellis Avenue.

## **Church**

### **St Helen's – Ashby-de-la-Zouch**



St Helen's Church is the Anglican parish church of Ashby-de-la-Zouch, in the deanery of North West Leicestershire and the Diocese of Leicester. There was a church in the town in the 11th century, but the core of the present building mainly dates from work started in 1474, when the church was rebuilt by William Hastings at the same time that he converted his neighbouring manor house into a castle. The church was refurbished in about 1670 to create more space, but the large and increasing size of the congregation led to further work in 1829, and a major rebuild in 1878–80, including the widening of the nave by the addition of two outer aisles.

The sandstone church has a tower at the west end, and its nave is wider than it is long due to the extra Victorian aisles. St Helen's Church has some ancient stained glass at the east end, and the Victorian windows on the nave and towers form a coherent narrative of the life of Jesus. Other fixtures include some important funereal monuments, and a font, pulpit, and carved heads by Thomas Earp.

The finger pillory is a rare item, once seen as a humane form of punishment. The church has a long association with the Hastings family, its patrons for four centuries, and became a centre for Puritanism under Henry Hastings, 3rd Earl of Huntingdon. The "Puritan Earl" brought a series of radical figures to the town, including Anthony Gilby and Arthur

Hildersham. St Helen's Church is a nationally important building, with a Grade I listing for its exceptional architectural interest.

It is recorded in Domesday that a priest was resident in Ashby, and that the church dedicated to St Helen consisted only of a nave. In about 1144, Philip Beaumais, lord of the Manor of Ashby, granted the church, its lands, and revenues to the Augustinian community of Lilleshall Abbey, which retained possession until 1538. A 2013 excavation found evidence of a two-storey vicarage dating from this period, but the building fell into disrepair following the Dissolution of the Monasteries and the site was cleared in the English Civil War of 1642–49.

Parts of the current nave and chancel date from the 14th century, but the church was rebuilt and enlarged by William Hastings in 1474, at the same time that he erected the tower of his nearby castle. The new, larger church included a nave with aisles and chapels adjoining the chancel. The tower, Hastings Chapel, and some buttresses and windows still remain from the 15th century.

The English Reformation inevitably affected St Helen's Church. Edward VI's 1547 injunction decreed that all images in churches were to be dismantled or destroyed, including stained glass, shrines, roods, statues and bells, and altars were to be replaced by wooden tables. Damage during the Civil War was minimal, although there are pike marks on the stonework. The church may have been fortified as part of the defences of the castle, a Royalist stronghold.

Around 1670, the church was refurbished, a gallery was built at the western end of the nave, and the carved reredos and a large wooden Royal coat of arms, now at the west end of the nave, were acquired at the same time. An inspection report at the end of the 18th century commented on the dirty transept walls, and the need to install the equivalent of a cattle grid to keep pigs out of the churchyard. Rich crimson hangings in the church had earlier attracted the attention of a thief.

The increasing congregation led to the replacement of the pews and the construction of galleries down both sides of the building in 1829, but a more extensive rebuilding was undertaken in 1878–80, by James Piers St Aubyn. The galleries were removed, and the two outer aisles were added during this period, a chapel was converted to a vestry and improvements were made to the Hastings Chapel.

St Helen's Church has a maximum length of 41.70 metres (136.8 ft.) and is aligned at 25° north of east. The majority of English churches have an alignment within a few degrees of east, so this is an exceptionally large deviation from the norm. The sandstone church has a large, mainly 15th-century west tower supported by corner buttresses and topped with battlements and pinnacles. The tower has a four-light window and west doorway and contains a spiral stairway to the bell and clock chambers and the roof.

The chancel is adjoined by the former north chapel (now the vestry) on one side and the Hastings Chapel, set transept-wise on the other; it has three sedilia and a piscina on its northern wall. The nave is significantly wider than it is long and has four bays with medieval inner north and south aisles and 19th-century outer aisles.

The Hastings Chapel, chancel and clerestory are embattled, and the former north chapel is English Perpendicular, with a window of the same style. The piers in the nave were remodelled in the 15th century, and have incised panels, as do some of the arches. This feature is of an unusual style and is also seen at Sherborne Abbey in Dorset and at St Peter and St Paul, Syston, Leicestershire.

The Chapel of St Michael and All Angels and the Lady Chapel are at the east end of the outer north and south aisles respectively and contain 20 of the 28 stone heads carved by Thomas Earp of Lambeth in 1878–1880, mostly depicting biblical characters such as Salome and John the Baptist, or historical figures like St Helen and Martin Luther. Ten are paired on opposite sides of the five pillars defining the inner edge of the Lady Chapel aisle, and another ten are similarly arranged in the Chapel of St Michael and All Angels. The corbels of the north, west and south doors bear six more heads, those by the west door depicting Queen Victoria and Archbishop Tait; and Jesus and Moses are higher on the corbels of the west window. The clerestory and the wooden roofs of the nave and south inner aisle are 15th century, but the rest of the lead-clad roofing dates from the Victorian rebuilding.

St Helen's Church was designated as a Grade I listed building in 1950, recognising it as a building of exceptional interest. It is important not only for the medieval structures that remain, but also for its monuments and fittings. The Victorian restoration is also noted as being of high quality and in keeping with the older parts of the church.

The church had much stained glass in 1622 that disappeared during the Reformation. The current eleven coloured glass windows on the north, west and south sides of the church were erected in 1879 by Lavers, Barraud, and Westlake, each being named for its donor; the scenes depicted tell the Life of Christ from the Annunciation to the Last Supper.

The stained glass in the chancel and the Hastings Chapel was erected in 1924, and most was once in the castle; the earliest glass is a German, Swiss and Flemish work possibly originally from Farleigh Hungerford. The chancel's east window contains arms of Richard I and Edward I and the south window includes "The Magi bearing gifts" and the arms of Catherine Parr. The Hastings Chapel south window has several panels from the 15th and 16th centuries, and one

which could possibly be as old as the 13th century. The chapel's east window also has some high-quality work, including "The Last Supper". The large west window in the tower is plain glass, as is the clerestory.

The rare finger pillory at the west end immobilised offenders without exposing them to the public degradation associated with the stocks. In the centre aisle hangs a large brass candelabrum donated by Leonard Piddocke, High Bailiff of Leicester, in 1733. It is surmounted by a brass dove and was made by William Parsons of London. Some of the branches were stolen in 1776, but soon recovered.

The Baroque wooden reredos of 1679, probably by local man Thomas Sabin, has been compared favourably with the work of Christopher Wren and Grinling Gibbons, and the metal screen also made by an Ashby craftsman, John Staley, is also of high quality. There is a Royal Arms from the reign of Charles II high on the west wall of the nave. The alabaster pulpit and octagonal font were made by Earp in 1878–1880. The font is carved from a single block of stone and decorated on each face with Christian symbols, and rests on red granite pillars on a Portland stone base. The pulpit is similarly supported to match the font. A second, smaller font with a panelled stem is in the southwestern corner of the nave.

The church contains a pipe organ of uncertain date made by Kirkland of London at their Wakefield branch which opened in 1893. Its most recent restorations were in 1935 and 1955. It has three manuals and a pedalboard and is described on the National Pipe Organ Register as being of an "unusual" type.

There is a north-facing clock on the tower, and a sundial on the south side which was rediscovered and repaired in 2000. The masonry shows that it was built at the same time as that part of the tower. The tower holds a ring originally of eight bells; the earliest dates back to 1571, but was recast in 1849, and all eight bells were repaired by John Taylor & Co in 1886.

The bells were repaired and rehung again in 2006 using £42,600 of National Lottery funding awarded from the Heritage Lottery Fund. The tenor bell was recast, and two new trebles were made, bringing the total to ten; prior to the last recasting, the large tenor bell weighed 902 kilograms (1,989 lb).

The Hastings Chapel contains a number of family monuments, including a large alabaster tomb for Francis Hastings, 2nd Earl of Huntingdon, who died in 1561, and his countess, Catherine. The monument was carved by Joseph Pickford to a design by William Kent. A memorial to Theophilus Hastings, 9th Earl of Huntingdon, who died in 1746, is on the east wall and is by Michael Rysbrack.



His widow, Selina, founded a training college for evangelical ministers, and a sculpture of her in mourning, also by Rysbrack, is placed by her husband's memorial. The countess herself is remembered through a large brass plaque in the chancel floor. The larger of two vaults containing the coffins of the Hastings family lies beneath the chancel, and the smaller and older one is under their chapel.

The Lady Chapel contains a wall memorial to Arthur Hildersham and a painted wooden bust of Margery Wright, who died in 1623. The inscription below records that she had given £43 (equivalent to £7,800 in 2018) to provide gowns for the old and needy of the town. The Chapel of St Michael and All Angel has a recumbent alabaster effigy known as "the Pilgrim". The subject holds a pilgrim's staff and other symbols such as a wide hat with cockle shells. A dog lies at his feet.

The 15th-century figure was originally brightly painted and depicts a person of noble birth. It is believed to represent Thomas, the third brother of William Hastings. A number of carved alabaster memorial slabs were removed when the church was re-pewed in 1829. Only one survives, a memorial to Robert Mundy, who died in 1526, and his two wives, both named Elizabeth; it now stands upright by the west wall.



## Village

### **Ullesthorpe**

Ullesthorpe is a small village and civil parish situated in the Harborough district in southern Leicestershire. Ullesthorpe is noted for its historic background with a mill, disused railway station and traces of a medieval settlement evident on the edge of the village.

Many prehistoric items have been located in and around Ullesthorpe; this includes flint tools found by the Lutterworth Archaeological Fieldwork Group. This indicates a settlement was located here during the prehistoric period. There is significant evidence that Romans came to Ullesthorpe in the 1st Century AD because Roman coins, roof tiles and pottery have been recovered, as well as nearby Roman roads.

After the fall of the Romans, settlers from the continent and Scandinavia began to move to Ullesthorpe. At certain times, the Saxons controlled the local area. However, a major influence came from the Danes. The name 'Ullesthorpe' derives from Old Scandinavian which means "the settlement of a man called Ulfr". Other villages near Ullesthorpe were also highly influenced by the Danes and therefore their names are derived from the Scandinavian language as well.

In 1870-1872- John Marius Wilson's described Ullesthorpe as: "A hamlet in Claybrooke parish, Leicester; on the Rugby and Leicester railway, 3¼ miles NW of Lutterworth".

Until the mid-19th century, Ullesthorpe was a minor settlement within the Ancient Parish of Claybrook. Other villages included Claybrooke Magna, Claybrooke Parva, and Wibtoft. These 4 villages formed the parish of St Peter's Church Claybrooke. However, deemed under the 1866 Act, many villages became their own civil parish. Although Ullesthorpe is still part of St Peter's Parish Church, Ullesthorpe now has its own civil parish where people are elected to Ullesthorpe Parish Council who form a local government unit and control finances within the local village.

Ullesthorpe used to have a railway station which served the Midland Counties Railway. Passed by Parliament on 21 June 1836, Ullesthorpe railway station was opened on 1 July 1840, serving between Leicester and Rugby. Originally named Ullesthorpe, the railway station name has been changed on a number of occasions. On 1 May 1879, it was renamed from Ullesthorpe to Lutterworth, being changed to Ullesthorpe and Lutterworth on 1 August 1897.

Eventually it was changed back to its original name on 1 February 1930. It was renowned for earning the award for the best kept station and won the area award in 1953 with a variety of red, white, and blue flower displays. However, on 30 December 1961, the railway station was closed as part of the closure of the Leicester to Rugby railway line. Even since the closure of the railway about 50 years ago, the disused railway line is still in existence.

In 1800, by subscription, a five-story tower mill was built. The original mill had two pairs of millstones, with an extra one being added in 1838. The main purpose of the mill was the milling of corn which was a main source of employment in the 19th century. Consequently, this led to a rapid increase in the number of people living in Ullesthorpe with the village population increasing from 494 in 1801 to 600 in 1821. However, in the late 1890s, production ceased, and this led to the closure of the mill. After the closure of mill, the tower was preserved because it was listed as a Grade II building.

Through funding from the National Lottery, Ullesthorpe Preservation Trust was set up. Ullesthorpe Preservation Trust decided to transform the disused mill into a small museum with displays and study facilities. Over the last three years, considerable effort has been put in place to open the mill up to the public, which has brought lots of interest to the area despite the limited work. Through the work of Ullesthorpe Preservation trust, the mill is open to the public for several weekends throughout the year. It has proved to be a valuable learning resource, enabling people to learn more about the history of Ullesthorpe, which beforehand lacked any historic buildings or museums.

Total Population of Ullesthorpe Civil Parish, Leicestershire, as reported by Neighbourhood Statistics and Vision of Britain from 1871 to 2011.

Prior to the release of accurate census records, a population count counted 494 people living in Ullesthorpe in 1801. With the opening of the mill in 1800, this led to a rapid increase in the number of people living within the local area because of the employment opportunities. This led to a population increase of 600 in 1821. However, after the close of the mills in the late 1890s, population figures fell again.

When accurate census records were introduced in 1881, it is evident from the graph, that there was a fluctuation in population figures. In 1881, the population was recorded as 523. However, by 1911, the population count had sharply declined to 312, but in recent years, this has been on the increase. The population, based on the 2011 census, indicates 903 people currently live in Ullesthorpe.

Ullesthorpe Congregational Chapel- is home to the Ullesthorpe Congregational church which was founded in 1806. The church was built in 1825.

Ullesthorpe Court Hotel- 17th Century manor house refurbished into a modern country home with 72 hotel rooms. The hotel also has its own 18-hole golf course.

## Top Ten

The ten tallest parish churches in England.

	Church	City	Height	Year Finished
1	Church of St. Walburge	Preston	309 ft	1866
2	St. James' Church	Louth	296 ft	1515
3	St Mary Redcliffe	Bristol	292 ft	1872
4	St. Mary the Virgin	Shrewsbury	284 ft	1792
5	St. Wulfram's Church	Grantham	282 ft	1450
6	St. Elphin's Church	Warrington	281 ft	1860s
7	St Mary Abbots	London	278 ft	1879
8	St Botolph's Church	Boston	272 ft	1520
9	St. Augustine's Church	London	254 ft	1878
10	St. Mary's	Hulme	241 ft	1858

## Poetry Corner

### Metaphor Man

His hair was a rolling stone gathering no moss.  
His eyes were oily pools shimmering in the sun.  
His nose was a crooked crag on a rock face.  
His chin was pointed like an inverted witch's hat.  
His neck was in desperate need of an iron or three.  
His shoulders slope like a child's slide descends.  
His chest was a barrel of Harvey's best ale.  
His arms were twiglets covered in marmite.  
His fingers were little sausages cooked just right.  
His belly was a jelly wobbling in a bowl.  
His backside was a padded cushion on a settee.  
His willy was a worm dribbling on his knee.  
His legs were tree trunks broken in the wind.  
His feet were rafts ready to float on the sea.

A mismatched man if ever one there should be.  
And underneath it all are the parts we cannot see.

## Musical Madness

### This Day In Music

#### Birth

1917 – Leonard Chess, the founder of the Chess record label, which was home to John Lee Hooker, Chuck Berry, Bo Diddley and Jimmy Reed. The film Cadillac Records was based on his life story.

#### Death

1955 – Charlie Parker, jazz saxophonist died of a heart attack while watching Tommy Dorsey's Orchestra on television at the age of 34.

#### Event

1977 – The Sex Pistols were involved in a fight at London's Speakeasy Club with Bob Harris, presenter of BBC2's The Old Grey Whistle Test. It resulted in one of the show's engineers needing 14 stitches in his head.

## **Chuck D Presents This Day In Rap And Hip-Hop History**

### **Run DMC release their debut single "It's Like That" on Profile.**

The hard hitting "It's Like That" and its rap battle B-side "Sucker M.C.'s", which is thought to be one of the first 'diss' records, would be on their self-titled debut album released the following year. The spare, unique sounding single hit the top twenty of the R&B/Hip-Hop chart and is considered the first 'new school' hip-hop recording.

### **Number 1's**

Number 1 single in 1984 - Nena - 99 Red Balloons

Number 1 album in 1988 - Terence Trent D'arby - Introducing The Hardline According To Terence Trent D'arby

Number 1 compilation album in 2003 - The Very Best Of MTV Unplugged 2

## **Thirty-Three And One Third Revolutions Per Minute**

### **Stevie Wonder – Songs In The Key Of Life**

Songs in the Key of Life was the eighteenth studio album by American singer, songwriter, and musician Stevie Wonder. It was released on September 28, 1976 by Tamla Records, a division of Motown. The double album has been regarded by music journalists as the culmination of Wonder's "classic period" of recording. The album was recorded primarily at Crystal Sound studio in Hollywood, with some sessions recorded at the Record Plant in Hollywood, the Record Plant in Sausalito, and The Hit Factory in New York City; final mixing was conducted at Crystal Sound.

Songs in the Key of Life was released as a double LP with a four-song bonus EP. It debuted at number one on the Billboard Pop Albums Chart becoming only the third album to achieve that feat and the first by an American artist at the time. The lead single "I Wish" reached number one on the Billboard Hot 100; the follow-up single "Sir Duke" also reached number one on the Billboard Hot 100. Songs in the Key of Life spent thirteen consecutive weeks at number one on the Billboard 200, becoming the album with the most weeks at number one during the year. It was the second best-selling album of 1977 in the US. In 2005, Songs in the Key of Life was certified Diamond by the Recording Industry Association of America (RIAA).

Songs in the Key of Life won Album of the Year at the 19th Grammy Awards. It is the best-selling and most critically acclaimed album of Wonder's career. Widely regarded as Wonder's magnum opus and one of the greatest albums in the history of recorded music, many musicians have remarked on the quality of the album and its influence on their own work. Additionally, notable musicians have cited it as the greatest album of all time. It was voted number 89 in Colin Larkin's All Time Top 1000 Albums and ranked number 4 on Rolling Stone's list of The 500 Greatest Albums of All Time. In 2002, it was inducted into the Grammy Hall of Fame. In 2005, Songs in the Key of Life was inducted into the National Recording Registry by the Library of Congress, which deemed it "culturally, historically, or aesthetically significant".

By 1976, Stevie Wonder had become one of the most popular figures in R&B and pop music, not only in the U.S., but worldwide. Within a short space of time, the albums Talking Book, Innervisions and Fulfillingness' First Finale were all back-to-back-to-back top five successes, with the latter two winning Grammy Award for Album of the Year, in 1974 and 1975, respectively. By the end of 1975, Wonder became serious about quitting the music industry and emigrating to Ghana to work with handicapped children. He had expressed his anger with the way that the U.S. government was running the country. A farewell concert was being considered as the best way to bring down the curtain on his career. Wonder changed his decision, when he signed a new contract with Motown on August 5, 1975, thinking he was better off making the most of his career. At the time, rivals such as Arista and Epic were also interested in him. The contract was laid out as a seven-year, seven LP, \$37 million deal and gave him full artistic control, making this the largest deal made with a recording star up to that point. Almost at the beginning Wonder took a year off from the music market, with a project for a double album to be released in 1976.

There was huge anticipation for the new album which was initially scheduled for release around October 1975. It was delayed on short notice when Wonder felt that further remixing was essential. According to Wonder, the marketing campaign at Motown decided to take advantage of the delay by producing "We're almost finished" T-shirts. Work on the new album continued into early 1976. A name was finally chosen for the album: Songs in the Key of Life. The title would represent the formula of a complex "key of life" and the proposals for indefinite success. The album was released on September 28, 1976, after a two-year wait as a double LP album with a four-track, seven-inch EP titled A Something's Extra ("Saturn", "Ebony Eyes", "All Day Sucker" and "Easy Goin' Evening (My Mama's Call)") and a 24-page lyric and credit booklet.

A total of 130 people worked on the album, but Wonder's pre-eminence during the album was evident. Among the people present during the sessions were legendary figures of R&B, soul, and jazz music – Herbie Hancock played

Fender Rhodes on "As", George Benson played electric guitar on "Another Star", and Minnie Riperton and Deniece Williams added backing vocals on "Ordinary Pain". Mike Sembello was a prominent personality throughout the album, playing guitar on several tracks and also co-writing "Saturn" with Wonder. Some of the most socially conscious songs of the album were actually written by Wonder with other people – these included "Village Ghetto Land" and "Black Man" (co-written with Gary Byrd) and "Have a Talk with God" (co-written by Calvin Hardaway). Nathan Watts, Wonder's newest bass player at the time, originally recorded a bass track for "Isn't She Lovely" that Wonder replaced with his own keyboard bass for the final version. The same guide-track method was employed for "Knocks Me Off My Feet".

On February 19, 1977, Wonder was nominated for seven Grammy Awards, including Album of the Year, an award that he had already won twice, in 1974 and 1975, for *Innervisions* and *Fulfillingness' First Finale*. Since 1973, Stevie's presence at the Grammy ceremonies had been consistent – he attended most of the ceremonies and also used to perform on stage. But in 1976, he did not attend as he was not nominated for any awards (as he had not released any new material during the past year). Paul Simon, who received the Grammy for Album of the Year in that occasion (for *Still Crazy After All These Years*) jokingly thanked Stevie for not releasing an album that year. A year after, Wonder was nominated for Songs in the Key of Life in that same category, and was widely favoured by many critics to take the award. The other nominees were *Breezin'* by George Benson, *Chicago X* by Chicago, *Silk Degrees* by Boz Scaggs, and the other favourite, Peter Frampton's *Frampton Comes Alive!*, which was also a huge critical and commercial success. Wonder was again absent from the ceremony, as he had developed an interest in visiting Africa. In February he travelled to Nigeria for two weeks, primarily to explore his musical heritage, as he put it. A satellite hook-up was arranged so that Stevie could be awarded his Grammys from across the sea. Bette Midler announced the results during the ceremony, and the audience was only able to see Wonder at a phone smiling and giving thanks. The video signal was poor and the audio inaudible. Andy Williams went on to make a public blunder when he asked the blind-since-birth Wonder, "Stevie, can you see us?" In all, Wonder won four out of seven nominations at the Grammys: Album of the Year, Best Male Pop Vocal Performance, Best Male R&B Vocal Performance and Producer of the Year.

Highly anticipated, the album surpassed all commercial expectations. It debuted at number 1 on the Billboard Pop Albums Chart on October 8, 1976, becoming only the third album in history to achieve that feat and the first by an American artist (after British singer/composer Elton John's albums *Captain Fantastic and the Brown Dirt Cowboy* and *Rock of the Westies*, both in 1975). In Canada, the album achieved the same feat, entering at number one on the RPM national albums chart on October 16. Songs in the Key of Life spent thirteen consecutive weeks at number one in the US, and 11 during 1976. It was the album with the most weeks at number one during the year. In those eleven weeks, Songs in the Key of Life managed to block four other albums from reaching the top – in order, Boz Scaggs's *Silk Degrees*, Earth, Wind & Fire's *Spirit*, Led Zeppelin's soundtrack for *The Song Remains the Same* and Rod Stewart's *A Night on the Town*. On January 15, 1977, the album finally dropped to number two behind Eagles' *Hotel California* and the following week it fell to number four. On January 29 it returned to the top for a fourteenth and final week. The album then began its final fall. It spent a total of 35 weeks inside the top ten and 80 weeks on the Billboard albums chart. Songs in the Key of Life also saw longevity at number one on the Billboard R&B/Black Albums chart, spending 20 non-consecutive weeks there. In the UK it reached number 2 and spent 62 weeks on the chart.

### Track listing

All tracks are written by Stevie Wonder, unless otherwise noted.

#### Side one

1. - "Love's in Need of Love Today" - 7:05. Covered 17 times and sampled 13 times.
2. - "Have a Talk With God" - Calvin Hardaway, Wonder - 2:42. Covered 4 times and sampled 8 times.
3. - "Village Ghetto Land" - Gary Byrd, Wonder - 3:25. Covered twice and sampled 13 once.
4. - "Contusion" - 3:45. Covered once and sampled once. Was the B-side to the single release of "As"
5. - "Sir Duke" - 3:52. Covered 21 times and sampled 20 times. Third single from the album, it reached number 1 in the US and Canada, and number 2 on the UK charts, spending 9 weeks on the chart and a silver classification. The B-side was his hit "He's Misstra Know-It-All" from his "Innervisions" album. Re-released as a double A-Side with "I Wish" in 1985 in the UK.

#### Side two

1. - "I Wish" - 4:12. Covered 25 times and sampled 20 times - most famously for the title track of the film 'Wild Wild West' by Will Smith, Dru Hill & Kool Moe Dee. First single from the album, reached number 1 in the US and Canada, and number 5 in the UK charts, spending 10 weeks on the chart and getting a Silver classification. The B-side was "You and I" from his "Talking Book" album. Re-released as a double A-Side with "Sir Duke" in 1985 in the UK.
2. - "Knocks Me Off My Feet" - 3:35. Covered 14 times and sampled 3 times.
3. - "Pastime Paradise" - 3:20. Covered 17 times and sampled 24 times - with Coolio having a massive number one by lifting melody and chorus from it for 'Gangsta's Paradise'. Was released as a pre album release single in Europe, with "Black Man" on the B-side.
4. - "Summer Soft" - 4:16. Covered 6 times and sampled once.
5. - "Ordinary Pain" - 6:22. Covered twice and sampled 3 times.

#### Side three

1. - "Isn't She Lovely" - 6:33. Covered 47 times and sampled 5 times. Second single release off the album; though only as a promo, it failed to chart in the US, and only getting to number 94 in the UK (though not until 2012), it had an instrumental version on the B-side. David Parton had a top 5 hit with it in the UK in 1977. Re-released in the UK in 1996 with "Pastime Paradise" as the B-Side.

2. - "Joy Inside My Tears" - 6:29. Covered 4 times.

3. - "Black Man" - 8:29. Covered once and sampled once. Was the B-side of the single release of "Pastime Paradise".

#### **Side four**

1. - "Ngiculela – Es Una Historia – I Am Singing" (translation by Thoko Mdalose, Raymond Maldonado) - 3:48. Covered 3 times and sampled once.

2. - "If It's Magic" - 3:11. Covered 9 times and sampled 4 times. Was the B-side of the single release of "Lately" from his later "Hotter Than July" album.

3. - "As" - 7:07. Covered 18 times - with George Michael and Mary J. Blige having a massive hit with it, and sampled 12 times. Fifth single from the album it reached number 36 on the US chart but didn't chart in the UK. The B-side was "Contusion".

4. - "Another Star" - 8:19. Covered 24 times and sampled 10 times. Fourth single from the album it reached number 32 on the US chart and got to number 29 in the UK spending 5 weeks on the chart. The B-side was "Creepin'" from his "Fulfillingness' First Finale" album.

#### **A Something's Extra EP**

##### **Side one**

1. - "Saturn" - Michael Sembello, Wonder - 4:54. Covered once.

2. - "Ebony Eyes" - 4:10. Covered once (not to be mistaken for the Rick James song of the same title).

##### **Side two**

1. - "All Day Sucker" - 5:06. Covered once and sampled once.

2. - "Easy Goin' Evening (My Mama's Call)" - 3:58. Sampled once.

#### **Personnel**

Stevie Wonder – lead vocals, musician, arrangement, composer, producer

Nathan Watts – bass guitar (4-6, 16, 17, 19, 21), percussion (14), handclaps (16)

Raymond Pounds – drums (4-6)

Greg Phillinganes – keyboards (4, 11, 12, 18)

Michael Sembello – lead guitar (4, 5, 10, 18, 20)

Ben Bridges – rhythm guitar (4, 5, 9, 18, 20)

Eddie "Bongo" Brown – collinga (1)

Shirley Brewer – backing vocals (4, 14), "Ordinary Pain" reply vocals (10), handclaps (11)

Josie James – backing vocals (4, 17)

Michael Gray – backing vocals (4)

Artece May – backing vocals (4), handclaps (11)

Hank Redd – alto saxophone (5, 6, 10, 13, 17)

Trevor Lawrence – tenor saxophone (5, 6, 17)

Raymond Maldonado – trumpet (5, 6, 17), percussion (8)

Steve Madaio – trumpet (5, 6, 13, 17)

Renee Hardaway – backing vocals (6, 14)

Bobbye Hall – percussion (8)

West Angeles Church of God Choir – backing vocals (8)

Hare Krishna – backing vocals (8)

Ronnie Foster – organ (9)

Nastee Latimer – percussion (9)

Minnie Riperton – backing vocals (10)

Mary Lee Whitney – backing vocals (10, 16)

Deniece Williams – backing vocals (10)

Syreeta Wright – backing vocals (10)

Linda Lawrence – "Ordinary Pain" reply backing vocals (10)

Terry Hendricks – "Ordinary Pain" reply backing vocals (10)

Sundray Tucker – "Ordinary Pain" reply backing vocals (10)

Charity McCrary – "Ordinary Pain" reply backing vocals (10)

Linda McCrary – "Ordinary Pain" reply backing vocals (10)

Madelaine "Gypsy" Jones – "Ordinary Pain" reply backing vocals (10)

Josette Valentino – handclaps (11, 16), percussion (14)

Dave Henson – handclaps (11, 16)

Brenda Barrett – handclaps (11)

Colleen Carleton – handclaps (11)

Carole Cole – handclaps (11)

Nelson Hayes – handclaps (11)

Edna Orso – handclaps (11)

Tucker – handclaps (11)

Susaye Greene – backing vocals (12)

George Bohanon – trombone (13)

Glenn Ferris – trombone (13)

Al Fann Theatrical Ensemble – verbal replies (13)

Amale Mathews – percussion (14)

Charles Brewer – percussion (14)  
 John Fischbach – percussion (14)  
 Marietta Waters – percussion (14)  
 Nelson Hayes – percussion (14)  
 Dorothy Ashby – harp (15)  
 Greg Brown – drums (16)  
 Herbie Hancock – keyboards (16), handclaps (16)  
 Dean Parks – guitar (16)  
 Yolanda Simmons – handclaps (16)  
 Bobbi Humphrey – flute (17)  
 George Benson – guitar, backing vocals (17)  
 Nathan Alford, Jr. – percussion (17)  
 Carmello Hungria Garcia – timbales (17)  
 Jim Horn - saxophone (19)  
 Peter "Sneaky Pete" Kleinow – steel guitar (19)  
 W. G. Snuffy Walden – lead guitar (20)  
 Carolyn Dennis – backing vocals (20)

### Charts

Chart Position

Australian - 6

Austrian - 15

Canadian - 1

Dutch - 1

French - 1

Italian - 2

Japanese - 40

New Zealand - 5

Norwegian - 6

Swedish - 9

UK - 2

US Billboard 200 - 1

West German - 23

### Certifications

Canada - 2x Platinum - 200,000

France - Gold - 100,000

United Kingdom - Platinum - 300,000

United States - Diamond - 5,000,000

### Top 10

The top ten in the UK singles chart on this day in 2020

Position	Last Week's Position	Title	Artist	Label	Peak Position	Weeks on Chart
1	1	BLINDING LIGHTS	WEEKND	REPUBLIC RECORDS	1	14
2	4	ROSES	SAINT JHN	B1/HITCO/MINISTRY OF SOUND	2	9
3	3	THE BOX	RODDY RICCH	ATLANTIC	2	11
4	2	NO TIME TO DIE	BILLIE EILISH	INTERSCOPE	1	3
5	New	STUPID LOVE	LADY GAGA	INTERSCOPE	5	1
6	5	DON'T START NOW	DUA LIPA	WARNER RECORDS	2	18
7	8	LONELY	JOEL CORRY	ASYLUM/PERFECT HAVOC	7	6
8	6	SOMEONE YOU LOVED	LEWIS CAPALDI	EMI	1	62
9	9	INTENTIONS	JUSTIN BIEBER FT QUAVO	DEF JAM	9	4
10	19	SAY SO	DOJA CAT	MINISTRY OF SOUND	10	10

## A Single Life

### **The Jam – A Town Called Malice**

"Town Called Malice" is my favourite song by The Jam and ranks as my number three of all time. It came from their album "The Gift". On its release in February 1982, it debuted at number one in the UK Singles Chart. It was a double A-side release with the song "Precious", it stayed at number one for three weeks and spent thirteen weeks in the chart. A 12" version was also available with a live version of "Town Called Malice" backed by an extended version of "Precious". It hit number 75 on downloads in May 2012.

The title is a play on words of the 1950 Nevil Shute novel A Town Like Alice, although Paul Weller says he had not read the book at the time. Paul Weller has said that it was written about his hometown Woking as a result of his teenage experiences there. It makes a lot of references to what could be considered very British traits, with the lyrics mentioning Sunday's roast beef, the Co-op, disused milk floats, steam trains, and beer.

Released as the first single from the album on 29 January 1982, it entered the chart at number one on the British music charts, preventing "Golden Brown" by the Stranglers from reaching number one. EMI, the Stranglers record company, objected to the sales of both versions of "Town Called Malice" being aggregated, arguing that Jam fans were buying both and thus preventing their band from reaching the top of the chart.

"Town Called Malice" was the band's third (of four) number-one single in the UK. It was the band's sole chart entry onto any American chart. As with "Start" there is an uncredited bassline steal, whereas "Start" was very much influenced by The Beatles' "Taxman" from "Revolver"; it is more subtle on "Town Called Malice", with the bassline having the sound and feel from Martha Reeves and the Vandellas' 1966 single "I'm Ready For Love", written by the Holland-Dozier-Holland song writing factory that reached number 22 on the charts.

"Town Called Malice" was featured prominently in the 1985 comedy film National Lampoon's European Vacation, provided the soundtrack for a key scene in the 2000 drama Billy Elliot, and was the opening track to the 2005 film The Matador. It also appeared in the opening sequence of the third episode of the seventh season of The Walking Dead. It is played before every Crystal Palace F.C. home game, and similarly before Millwall F.C. home games. It is also played before the second half of Woking F.C. games when they play at their home ground Kingfield Stadium. The song was used in the opening scene of a season six episode of the CBS series Elementary titled "The Visions of Norman P. Horowitz". It was also used in a scene in the 2019 superhero movie Spider-Man: Far From Home.

It was sampled / mashed up by The Reflex in 2013, and has been covered 6 times, including by McFly for the Radio 1 40th anniversary compilation "Established 1967", as the track chosen from 1982.

#### Chart performance

Australia - 15

Canadian - 19

UK - 1

NZ - 14

US Billboard - 31

#### Certifications

United Kingdom - Platinum - 600,000

## Story Time

### Quarantine

There had been an explosion at a research facility, the Russians had originally said it was in China, the Chinese said it was in Russia, and then within a couple of hours both were saying it was in Mongolia. Mongolia just shrugged, what else could it do. No one would say what was being researched,

At first, I didn't want to go. I mean honestly, who would? Who would want to be forcibly kept apart from all other human contact for fifteen days? And all because of some over exaggerated threat of getting a cold. I really didn't see what all the fuss was about. Surely, they were being overly cautious. It wasn't even as if our plane had landed in the so-called hot zone. We'd only flown over the place at thirty-one thousand feet.

I shouldn't even have been on the flight; I'd flown out to the meeting on a regular scheduled flight. It had been a tough negotiation, but we had won the contract, and the CEO was so pleased I got invited to fly back to the UK on the company jet. How could I pass on an opportunity like that?

All of the seven other passengers and three crew had been escorted from the plane along with me, by faceless people in hazmat suits carrying machine guns. They had stripped us, sprayed us down with some cloying white powder, and given us Day-Glo polyester tracksuits as clothing and put us in individual cells. I couldn't tell you where, we had landed on a private airstrip, been put in a lorry, and unloaded at a bleak looking concrete monstrosity surrounded by tall ill-looking pine trees.

The cell was minimalist. There was a bed with a mattress that felt as if it had been filled with lumpy porridge, and a small sink with two taps set at scalding and freezing. In the far corner was a small stainless steel toilet bowl with no seat. It felt as if it was part of a refrigeration unit, and stripped a layer of skin on the occasions I did sit down to use it. Meals were served through an air locked hatch in the middle of the two feet thick door. A door that didn't open after I was put into the cell. Above the door was an intrusive red beacon light that was permanently on, reminding me that the door was locked, and I had no way out.

I had shouted for something to do for the first couple of days. I screamed for them to give me some books to read, or paper and pens so I could write. Anything at all to break up the monotony of sleep and staring at the four grey walls. And with breakfast on day three they did.

And so, I started to write, and write, and write. I hadn't been able to write so much in such a small space of time in ages. It was amazing how much I could write without the constant interruptions I faced in my day-to-day life. There was a reason I didn't like people, and this was showing me why.

By the time it got to day eight I was more than happy to be in my own little world, even if I was still finding white powder coming out of my orifices at regular intervals. I was on my third notepad by then. I'd finished the first drafts of two potential novels, done a few short stories and was starting on an autobiography. And it felt like the whole lot were gold. I was getting cocky and beginning to think I would be able to retire on the output from this spell in quarantine.

I found was in my element being in isolation. I even smiled to myself a couple of times. Unheard of for me. There was no mirror so I couldn't be sure what it looked like. I wondered if the cells had concealed cameras that would have picked it up. The thought gave me pause; what were these cells used for when they weren't holding people in quarantine?

But by day ten I noticed there may be a problem. I wasn't sure exactly when it had happened, but the food stopped arriving. I thought I'd vaguely remembered breakfast, but not lunch or dinner. Nothing arrived the next day. By day thirteen (by my calculation, but without meals it was harder to keep track of time or days. I was living on the water from the little sink, but even that was now starting to taste funkier than a seventies' James Brown concert. I was still writing, but it was more introspective, more focused on myself and the possibilities of what was happening behind the cell door.

Suddenly the red light above the door went out, and with its baleful glare stopping came a metallic clank. It sounded as if the lock on the door had been disengaged. Well, I hoped that was what it was. I edged towards the door and pushed it. It opened up a crack and a rush of terrible smelling air came into the cell surrounding me with its foulness.

I tried to hold my breath against the smell, but it still invaded my nose, making me want to retch. I pushed the door further open, but the wider the gap got the worse the smell became. On the floor out in the corridor lay bodies, all still wrapped up in their hazmat suits. None of them were moving or showing any signs of life. I stepped out into the corridor and made my way to what I hoped was freedom. I stopped and went back for the notebooks; I couldn't leave all that writing behind.

As I walked down the corridor, I passed various doors, all to other cells, and I pulled each one open only to be met with worse smells. Everyone inside the cells was dead and in an advanced state of decomposition. All that greeted me as I opened each of the doors was the stink of death and putrefying bodies. I wandered through the complex, pushing, and pulling open doors that should have been locked; hoping against hope that I would find another living soul, or at the very worst an empty cell.

I was having to feel my way through the dark in some places in the maze of corridors in the building. I don't know how long it took me to find a way out, it couldn't have been more than an hour or so, but it felt like days, and it wasn't a part of my life that I would want to relive.

Eventually I came to rooms that had windows, and my eyes found the natural light strange after all this time. I found a door leading out of the window and walked blinking into the daylight, and as I did, I tried to let the air clear the smell from my nose. I wasn't sure if the stink were so ingrained, I couldn't clear it from my system, or whether there was a taint in the air out in the open. It took me a while before I noticed that the world outside of the complex that had been my home for the last couple of weeks was just as oppressively silent as my cell had been.



It was unnatural, nothing made a sound. As I squinted at my surroundings, there was nothing moving. No sign of life at all. No humans, no animals, no birds in the sky. A sky that was grey and unmoving, if they were clouds up there, they were static. There was no breeze, the trees stood still and silent. I could hear nothing mechanical either. No traffic, trains, planes, no sounds of factories toiling away producing random consumer items that it suddenly seemed to me may never be used.

I walked around the building, unrelenting grey concrete, and cold to the touch, but it wasn't what was causing me to shiver. A single gap in the trees was near the single entrance to the building, and a road ran through it. Yet there wasn't a single vehicle to be seen on site. There was nothing inside or outside the building that indicated what the site was or who ran it, I wouldn't be surprised to find it didn't exist on any map available to the public.

I felt completely alone. Was I the only person left on this planet? Had it not been an over-reaction after all, was it in fact an under-reaction? That one single explosion in the deserts around Mongolia. What had they been making there that would kill everything else in the world off? And if everything else was dead, why hadn't it killed me, and what had unlocked my cell?

I would need to walk down that road and see if there was any living thing out there. I felt inadequate in taking this course of action. There I was, an overweight, average businessman, a wannabe writer; a man wearing a ridiculous looking colourful tracksuit, unshaven and unwashed, carrying some notebooks that likely no one would ever read. And I was the only, one of a few, one of many survivors who would need to figure out if there was any future for the human race. And I took the first step along the path to the rest of my life.

## World's Greatest Cathedrals Top Trumps

<b>St Peter's Basilica</b>	
City / Country	Vatican City / Vatican City
Height	136.6 Metres
Commenced Building	1506
Character	12
Global Fame	90
Top Trumps Rating	100
Details	Situated on Vatican Hill in the UNESCO world heritage site of Vatican City, St Peter's Basilica – the largest church in the world – dominates the skyline of Rome. The basilica houses many great works of art, including Michelangelo's 'Pieta'; carved from a single slab of marble and displayed behind bulletproof glass; it is the only work the artist ever signed.

## Dilbert

**DILBERT**

**BY SCOTT ADAMS**



## **Epilogue – Where To Find More Of My Writing**

To get people to sign up, point them in the direction of my website's homepage of <http://www.onetruekev.co.uk/> scroll down past the menu and then enter their e-mail address and select whether they want Flanagan's Running Club or blog post updates or both and then hit submit.

If you want to catch up on old issues, go to the website at <http://www.onetruekev.co.uk/frc.php> where all the issues are available.

For blog posts go to <https://onetruekev.co.uk/Mutterings/> which will have the most current post and the ability to scroll back in time.

Some of the blog posts also get published on my Medium account, especially ones that are picture heavy, as there are no hosting costs to store all the photos there, the link is <https://medium.com/@onetruekev>

For all previous works including the old Surerandomality pieces go to <https://onetruekev.co.uk/Mutterings/else/> where pretty much everything I've written before is linked through to.

Then there are my books. Nothing published yet, but I have one full book available online, it's called "Where The Lights Shine Brightest". Can I ask you all a favour, please can you review my book on Inkitt, and the link is below. Even if you don't take time to read it properly, please flick through a few chapters, give it ratings and a review, and vote for it please. It may help me get it published.

<https://www.inkitt.com/stories/thriller/201530>

In addition, the first chapter of "Where The Lights Shine Brightest", and my other completed book, "The Talisman", are available on my Goodreads page <https://www.goodreads.com/story/list/77442053-kev-neylon> and the first chapters of two of the four books I have in progress at the moment are on there now and the others will go on there in time. The follow up to "The Talisman" – "The Magicusians" is at <https://www.goodreads.com/story/show/1253978-the-magicusians> and "The Repsuli Deception" is at <https://www.goodreads.com/story/show/1253979-the-repsuli-deception>

I have had a number (seventy-three) of Drabbles published on the BookHippo web site, and they can all be found at <https://bookhippo.uk/profiles/kevin.neylon/drabbles>

You can also follow me on Twitter, where I will occasionally put up some micro fiction or micro poems, my Twitter handle is @Onetruekev – <https://twitter.com/onetruekev>

You can also follow all my writing on the Facebook page Onetruekev which is at <https://www.facebook.com/Onetruekev-102649357993650/>

Speak to me about getting a pen, there are currently eight colours available: red, black, dark green, blue, maroon, orange, purple and grey. In addition, speak to me about Flanagan's Running Club torches, limited stock, bright little so and sos available in red or blue. And new small green leather style notepads, with mini pens and various size sticky notes.

E-mail any ideas or suggestions to [kev@onetruekev.co.uk](mailto:kev@onetruekev.co.uk)

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